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ON THE
PORTRAITS
OF
ENGLISH AUTHORS
OR
GARDENING.

LONDON:

PUBLISHED BY J. DODDWAY, PICCADILLY, AND R. WILSON,
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ON THE PORTRAITS
OF
English Authors on Gardening.

Preparing for Publication, by the same Author,
GLEANINGS ON GARDENS;
Chiefly respecting those of the Ancient Style in England.

PRINTED BY LOWE AND HARVEY, PLAYHOUSE YARD BLACKFRIARS.

✓ 18 ON THE S. H. 1820

PORTRAITS

OF

ENGLISH

AUTHORS ON GARDENING.

Your painting is almost the natural man.—Timon of Athens.

Contentus paucis lectoribus.—Horace.

A snapper-up of unconsidered trifles.—Shakspeare.

BY S. FELTON.



LONDON: 1828.

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P R E F A C E.

THE following pages apply only to those English writers on gardening who are deceased. That there have been portraits taken of *some* of those fifty-four English writers, whose names first occur in the following pages, there can be no doubt; and those portraits may yet be with their surviving relatives or descendants. I am not so presumptuous or so vain and weak as to apply to the following most slight memorials (and some of which relate to very obscure persons), any part of the high testimony which Sir Walter Scott has lately so justly paid to the merit of Mr. Lodge's truly splendid work of the portraits of celebrated personages of English history. I can only take leave to disjoint, or to dislocate, or copy, a very few of his words, and to apply them to the following scanty pages, as it must be interesting to have exhibited before our eyes "*our fathers as they lived*," accompanied with such memorials of their lives and characters, as enable us to compare their persons and countenances with their sentiments and actions:" portraits shewing us how "our ancestors looked, moved, and dressed,"—as the pen informs us "how they thought, acted, lived and died."

What native of the county of Hereford, but must wish to see their town-hall, ornamented with a life-breathing portrait of Dr. Beale, embodying, as it were, in the resemblance of the individual, (to use the words of a most eloquent person on another occasion), "his spirit, his feelings, and his character?" Or what elegant scholar but must wish to view the resemblance of the almost unknown Thomas Whateley, Esq., or that of the Rev. William Gilpin, whose vivid pen (like that of Uvedale Price), has "realized painting," and enchained his readers to the rich scenes of nature?

The horticultural intercourse that now passes between England and France, induces one to express a wish, that the portraits of many of those delightful writers on this science, whose pens have adorned France, (justly termed from its climate *la terre classique de l'horticulture*), were selected and engraved; for many of their portraits have never yet been engraved. If this selection were accompanied with a few brief notices of them and their works, it would induce many in this country to peruse some of the most fascinating productions that ever issued from the press. Amongst so many, whose portraits and memoirs would interest us, I will merely mention those of Champier, who distinguished himself at the battle of Aignadel, and who published at Lyons in 1533 *Campus Elisius Galliæ amenitate referens*; Charles Etienne, who in 1529 produced his *Prædium Rusticum*; and who with Leibault published the *Maison Rustique*, of which upwards of thirty editions have been published; Paulmier de Grenlemesnil, a most estimable man, physi-

cian to Charles IX., and who died at Caen in 1588, and wrote a treatise de Vino et Pomaceo ; Cousin, who died in the prison of Besançon, and wrote *De Hortorum laudibus* ; Olivier de Serres, so warmly patronized by “ le bon Henri,” and by Sully ;* Boyceau, intendant of the gardens of Louis XIII. who

* It has often struck me (perhaps erroneously), that the attachment which the great Sully evinced for gardens, even to the last period of his long-protracted life, (eighty-two), *might* in some degree have been cherished or increased from the writings of the great Lord Bacon. When this illustrious duke retired to his country seats, wounded to the heart by the baseness of those who had flattered him when Henry was alive, his noble and honest mind indulged in the embellishment of his gardens. I will very briefly quote what history relates :—“ The life he led in his retreat at *Villebon*, was accompanied with grandeur and even majesty, such as might be expected from a character so grave and full of dignity as his. His table was served with taste and magnificence ; he admitted to it none but the nobility in his neighbourhood, some of the principal gentlemen, and the ladies and maids of honour, who belonged to the duchess of Sully. He often went into his gardens, and passing through a little covered alley, which separated the flower from the kitchen garden, ascended by a stone staircase (which the present duke of Sully has caused to be destroyed), into a large walk of linden trees, upon a terrace on the other side of the garden. It was then the taste to have a great many narrow walks, very closely shaded with four or five rows of trees, or palisadoes. Here he used to sit upon a settee painted green, amused himself with beholding on the one side an agreeable landscape, and on the other a second alley on a terrace extremely beautiful, which surrounded a large piece of water, and terminated by a wood of lofty trees. There was scarce one of his estates, those especially which had castles on them, where he did not leave marks of his magnificence, to which he was chiefly incited by a principle of charity, and regard to the public good. At *Rosny*, he raised that fine terrace, which runs

in 1638 published *Traité du Jardinage*, selon les raisons de la nature, et de l'art, avec divers desseins de parterres, pelouses, bosquets, et autres ornemens, &c. André Mollet, who wrote *Le Jardin de plaisir*, &c. Claude Mollet, head gardener to Henry IV. and Louis XIII., who in 1595 planted the gardens of Saint Germain-en-laye, Monceau, and Fontainebleau, and

along the Seine, to a prodigious extent, and those great gardens, filled with groves, arbours, and grottos, with water-works. He embellished *Sully* with gardens, of which the plants were the finest in the world, and with a canal, supplied with fresh water by the little river Sangle, which he turned that way, and which is afterwards lost in the Loire. He erected a machine to convey the water to all the basons and fountains, of which the gardens are full. He enlarged the castle of *La Chapelle d'Angillon*, and embellished it with gardens and terraces."

That fine gardens delighted Sully, is evident even from his own statement of his visit to the duke d'Aumale's, at Anet, near Ivry, (where Henry and Sully fought in that famous battle), for he says: "Joy animated the countenance of madame d'Aumale the moment she perceived me. She gave me a most kind and friendly reception, took me by the hand, and led me through those fine galleries and beautiful gardens, which make Anet a most enchanting place." One may justly apply to Sully, what he himself applies to the bishop of Evreux: "A man for whom eloquence and great sentiments had powerful charms."

I had designed some few years ago, to have published "A Review of some of the superb Gardens in France, during the Reign of Henry IV. and during the succeeding reigns, till the demise of Louis XV., embellished with plates of some of the costly and magnificent decorations of those times; with extracts from such of their eminent writers whose letters or works may have occasionally dwelt on gardens." My motto, for want of a better, might have been these two lines from Rapin:

——— *France, in all her rural pomp appears*
With numerous gardens stored.

whose name and memory (as Mr. Loudon observes), has been too much forgotten ; Louis Liger, “ auteur d’un grand nombre d’ouvrages sur l’agriculture, et le jardinage,” and one of whose works (*Le Jardinier Solitaire*) was thought not unworthy of being translated by London and Wise ; Morin the florist, mentioned by Evelyn, and whose garden contained ten thousand tulips ; Rapin ;* the justly celebrated Jean de la Quintinye ; Du Fresnoy ; Le Nôtre, the most celebrated gardener (to use Mr. Loudon’s words) that perhaps ever existed ;† Pontchasteau, who wrote on the cultivation of fruit trees, whose penitence and devotion were so severely austere, and whose very singular history is given us in the interesting “ *Lettres de Madame la Comtesse de la Riviere* ;” D’Argenville ; Le Maistre, curate of Joinville, who in 1719 added to his “ *Fruitier de la France*,” “ *Une Dissertation historique sur l’origine et les progrès des*

* The *Nouveau Dict. Hist.* thus speaks of the Pere Rapin : “ A un génie heureux, à un goût sur, il joignoit une probité exacte, un cœur droit, un caractere aimable et des mœurs douces. Il étoit naturellement honnête, et il s’étoit encore poli dans le commerce des grands. Parmi ses différentes Poésies Latines, on distingue le Poème des Jardins. C’est son chef d’œuvre ; il est digne du siècle d’Auguste, dit l’Abbé Des Fontaines, pour l’élégance et la pureté du langage, pour l’esprit et les graces qui y regnent.”

† The *Nouveau Dict. Hist.* thus records the genius and the grand and magnificent efforts of Le Nôtre : “ Ce grand homme fut choisi pour décorer les jardins du château de Vau-le-Vicomte. Il en fit un séjour enchanteur, par les ornemens nouveaux, pleins de magnificence, qu’il y prodigua. On vit alors, pour la première fois, des portiques, des berceaux, des grottes, des traillages, des labyrinths, &c. embellir

Jardins;" Vaniere, who wrote the *Prædium Rusticum*;* Jean Paul de Ardenne, superior of the congregation of the oratory of Marseilles, one of the most famous florists of the period in which he lived, and who devoted great part of his time to deeds of charity; Francis Bertrand, who in 1757 published *Ruris delicæ*, being poems from Tibullus, Claudian, Horace, and from many French writers, on the pleasures of the country; a contrivance of this gentleman's, who being enamoured of the country, took this method of enjoying it in idea, being prevented from so doing in person, by his perpetual avocations in

et varier le spectacle des jardins. Le Roi, témoin des ces merveilles, lui donna la direction de tous ses parcs. Il embellit par son art, Versailles, Trianon, et il fit à St. Germain celle fameuse terrasse qu'on voit toujours avec une nouvelle admiration. Les jardins de Glagny, de Chantilly, de St. Cloud, de Meudon, de Sceaux, le parterre du Tibre, et les canaux qui ornent ce lieu champêtre a Fontainebleau, sont encore son ouvrage. Il demanda à faire le voyage de l'Italie, dans l'espérance d'acquérir de nouvelles connoissances; mais son génie créateur l'avoit conduit à la perfection. Il ne vit rien de comparable à ce qu'il avoit fait en France."

Notwithstanding the above just and high tribute, I have no hesitation in saying, that it is not superior to the magic picture which the fascinating pen of Mad. de Sevigné has drawn of le Nôtre's creative genius, in her letter of Aug. 7, 1675. Many others of this charming woman's letters breathe her love of gardens.

* "Rien n'est plus admirable que la peinture naïve que le pere Vaniere fait des amusemens champêtres; on est également enchanté de la richesse et de la vivacité de son imagination, de l'éclat et de l'harmonie de sa poésie, du choix et de la pureté de ses expressions. Il mourut à Toulouse en 1739, et plusieurs poètes ornerent de fleurs son tombeau."—Nouveau Dict. Hist.

the city ; Morel, who assisted in laying out Ermenonville, and who wrote among other works, *Theorie des Jardins, ou l'art des Jardins de la Nature* ; Gouges de Cessieres, who wrote *Les Jardins d'Ornement, ou les Georgiques Françaises* ; De Lille ; Schabol ; Latapie, who translated Whateley's *Observations on Modern Gardening*, to which he added a discourse on the origin of the art, &c. ; Watelet, whose biography is interestingly drawn in the *New Biblioth. Univers.* a work consisting of fifty-two 8vo. vols. ; the Viscount Girardin, who wrote *De la Composition des Paysages* ; who buried Rousseau in his garden at Ermenonville, and who kept a band of musicians to perambulate those charming grounds, performing concerts sometimes in the woods, and at other times on the water, and at night in a room adjoining his hall of company ;* the venerable Malherbes, the undaunted defender of the oppressed, who throughout his life lost no opportunity of drying up the tears of the afflicted, and never caused one to flow ; whose whole life had indeed been consecrated to the happiness of his fellow-creatures, but whose spotless reputation could not save him from the guillotine at his age of seventy-two ;† Lezay de Marnesia, whose poem *De la*

* In the Earl of Harcourt's garden, at Nuneham, in Oxfordshire, on a bust of Rousseau, are these lines :

Say, is thy honest heart to virtue warm ?
Can genius animate thy feeling breast ?
Approach, behold this venerable form ;
'Tis Rousseau ! let thy bosom speak the rest.

† " Malherbes heard unmoved his own sentence ; but the condemnation of his daughter and grand-daughter, tore his heart : the thought

Nature Champetre, has passed through many editions ; Masson de Blamont, the translator of Mason's Garden, and Whateley's Observations ; François Rosier ; Bertholan, the friend of Franklin.

I am indebted, in a great measure, for the above list of French authors, to that immense body of diffuse and elaborate information, the Encyclopædia of Gardening, by Mr. Loudon.

England can boast too of very great names who have been attached to this art, though they have not written on the subject:—Lord Burleigh, Sir Walter Raleigh, Lord Capell, William the Third,—for Switzer tells us, that “in the least interval of ease, gardening took up a great part of his time, in which he was not only a delighter, but likewise a great judge,”—the Earl of Essex, whom Lord William Russell said, “was the worthiest, the justest, the sincerest, and the most concerned for the public, of any man he ever knew ;” Lord William Russell too, who, as Switzer tells us, “made *Stratton*, about seven miles from Winchester, his seat, and his gardens there some of

of seeing two weak and helpless creatures perish, shook his fortitude. Being taken back to the *Conciergerie*, his courage returned, and he exhorted his children to prepare for death. When the fatal bell rung, he recovered all his wonted cheerfulness ; having paid to nature the tribute of feeling, he desired to give his children an example of magnanimity ; his looks exhibited the sublime serenity of virtue, and taught them to view death undismayed. When he ascended the cart, he conversed with his children, unaffected by the clamours of the ferocious populace ; and on arriving at the foot of the scaffold, took a last and solemn farewell of his children : immediately after he was dismissed into eternity.”

the best that were made in those early days, such indeed as have mocked some that have been done since, and the gardens at Southampton House, in Bloomsbury Square, were also of his making." Henry Earl of Danby, the Earl of Gainsborough, "the *Mæcenæ* of his age," the Earl of Halifax, the friend of Addison, Swift, Pope, and Steele; Lord Weymouth, of Longleat, Dr. Sherard of Eltham, the Earl of Scarborough, an accomplished nobleman, immortalized by Pope, and by the fine pen of Chesterfield; the Duke of Argyle, with numerous other men of rank and science. These have highly assisted in elevating Gardening to the rank it has long since held, and has allured multitudes to this delightful science:—no wonder, when old Gerarde asks his *courteous and well-willing readers*—"whether do all men walke for their honest recreation, but where the earth hath most beneficially painted her face with flourishing colours? and what season of the year more longed for than the spring, whose gentle breath entices forth the kindly sweets, and makes them yield their fragrant smells?" When the Lord Chancellor Bacon declares a garden "is the purest of human pleasures; it is the greatest refreshment to the spirits of man:" and when this wonderfully gifted man thus fondly dwells on part of its allurements: "that flower, which above all others yields the sweetest smell in the air, is the violet. Next to that is the musk rose, then the strawberry-leaves, dying with a most excellent cordial smell. Then sweet briar, then wall-flowers, which are very delightful to be set under a parlour, or lower chamber window. But those which perfume the air most de-

lightly, not passed by as the rest, but being trodden upon and crushed, are three, that is burnet, wild thyme and water-mints. Therefore you are to set whole alleys of them, to have the pleasure when you walk or tread."* Or when Mr. Evelyn, in the joy of his enthusiasm, exultingly transposed from Virgil:

O fortunatos nimium, bona si sua norint
Hortículas!

and who declared that the employ and felicity of an excellent gardener, was preferable to all other diversions.

When Sir William Temple thus allures his readers: "*Epicurus*, whose admirable wit, felicity of expression, excellence of nature, sweetness of conversation, temperance of life, and constancy of death, made him so beloved by his friends, admired by his scholars, and honoured by the Athenians, passed his time wholly in his garden; there he studied, there he exercised, there he taught his philosophy; and indeed no other sort of abode seems to contribute so much to both the tranquillity of mind, and indolence of body, which he made his chief ends. The sweetness of air, the pleasantness of smells, the verdure of plants, the cleanness and lightness of food, the exercises of working or walking; but above all, the exemption

* One almost fancies one perceives Lord Bacon's attachment to gardens, or to rural affairs, even in the speech he made before the nobility, when first taking his seat in the High Court of Chancery: he hoped "that these same *brambles* that *grow* about justice, of needless charge and expence, and all manner of exactions, might be *rooted out*;" adding also, that immediate and "*fresh* justice was the *sweetest*."

from cares and solicitude, seem equally to favour and improve both contemplation and health, the enjoyment of sense and imagination, and thereby the quiet and ease both of the body and mind."

When Pope, in one of his letters says, "I am in my garden, amused and easy; this is a scene where one finds no disappointment." When that "universally esteemed and beloved man," the Prince de Ligne, declares, "*Je voudrois échauffer tout l'univers de mon goût pour les jardins. Il me semble qu'il est impossible, qu'un méchant puisse l'avoir. Il n'est point de vertus que Je ne suppose à celui qui aime à parler et à faire des jardins. Pères de famille, inspirez la jardinsmanie à vos enfans.*" — And when M. le V. Her de Thury, président de la société d'horticulture de Paris, says: "*Dans tous les temps et dans tous les pays, les hommes les plus célèbres, les plus grands capitaines, les princes et les rois, se sont livrés avec délices, et souvent avec passion, à la culture des plantes et des jardins.*" And among other instances he cites "*Descartes, qui se livrait avec une égale ardeur à la science des astres et à la culture des fleurs de son jardin, et qui souvent, la nuit, quittait ses observations célestes pour étudier le sommeil et la floraison de ses plantes avant le lever du soleil.*" Petrarch too, from his endeared Vacluse, thus speaks of his garden: "I have formed two; I do not imagine they are to be equalled in all the world: I should feel myself inclined to be angry with fortune, if there were any so beautiful out of Italy."

Indeed, what Cicero applies to another science, may well apply to horticulture: *nihil est agriculturæ melius, nihil uberius, nihil dulcius, nihil homine, nihil libero dignius.*"

June 21, 1828.



ON
THE PORTRAITS
OF
ENGLISH AUTHORS ON GARDENING.

I BELIEVE there are no portraits engraved, nor perhaps yet discovered, of the following fifty-four persons; at least I know of none:—

RICHARD ARNOLDE, who in his Chronicle, printed in 1502, has a chapter on “The crafte of graffynge, and plantyne, and alterynge of fruyts, as well in colours, as in taste.”

THOMAS TUSSEER, whose memory has had the felicity to merit the notice and approbation of Mr. Warton, in his History of English Poetry.

DIDYMUS MOUNTAIN, who in 1571 wrote “The Gardener’s Labyrinth,” in 4to. “wherein are set forth, divers knottes and mazes, cunningly handled for the beautifying of gardens.” And in 1577 appeared a second part, “with the wittie ordering of other daintie hearbes, delectable flowres, pleasaunt fruites, and fine rootes, as the like hath not heretofore been vttered of any.”

THOMAS HYLL, who in 1574 published in 4to. "The profitable Arte of Gardeninge."

SIR HUGH PLATT, "that learned and great observer," but of whom we now know so little, was, as Mr. Weston, in his Catalogue of English Authors, informs us, "the most ingenious husbandman of the age he lived in: yet, so great was his modesty, that all his works seem to be posthumous, except the 'Paradise of Flora,' which appeared in 1600, when it is probable he was living. He spent part of his time at Copt-hall, in Essex, or at Bishop's-hall, in Middlesex, at each of which places he had a country seat; but his town residence was Lincoln's Inn. He held a correspondence with all lovers of agriculture and gardening throughout England; and such was the justice and modesty of his temper, that he always named the author of every discovery communicated to him." In 1606 he had a garden in St. Martin's Lane. A list of his works appears in Watts's Bibl. Brit.

GABRIEL PLATTES, who (Harte says) "had a bold adventurous cast of mind." The author of "Herefordshire Orchards," calls him "a singular honest man." Mr. Weston says "This author may be considered as an original genius in husbandry. This ingenious writer, whose labours were productive of plenty and riches to others, was so destitute of the common necessities of life, as to perish with hunger and misery. He was found dead in the streets, without a shirt to cover him, to the eternal disgrace of the government he lived under. He bequeathed his papers to S. Hartlib, whom a contemporary author addresses in this manner: "none (but yourself, who wants not an enlarged heart, but a fuller hand to supply the world's defect,) being found, with some few others, to administer any relief to a man of so great merit." Another friend of Hartlib's, gives Plattes, the follow-

ing character: "certainly that man had as excellent a genius in agriculture, as any that ever lived in this nation before him, and was the most faithful seeker of his ungrateful country's good. I never think of the great judgement, pure zeal, and faithful intentions of that man, and withal of his strange sufferings, and manner of death, but am struck with amazement, that such a man should be suffered to fall down dead in the streets for want of food, whose studies tended in no less than providing and preserving food for whole nations, and that with as much skill and industry, so without pride or arrogance towards God or man."—A list of his works appears in Watts's *Bibl. Brit.*

WILLIAM LAWSON, whose singular assertions are treated with candour by the author of *Herefordshire Orchards*,—"for I thought I found many signs of honesty and integrity in the man, a sound, clear, natural wit."

THOMAS JOHNSON, the learned editor of the enlarged and valuable edition of Gerarde. Wood calls him "the best herbalist of his time." He died of a wound he received at the siege of Basinghouse. I have given in a note below, his approbation of Parkinson's work, merely to shew Mr. Johnson's liberal mind.*

* "Mr. John Parkinson, an apothecary of this city, (yet living and labouring for the common good,) in the year 1629, set forth a work by the name of *Paradisus Terrestris*, wherein he gives the figures of all such plants as are preserved in gardens, for the beauty of their flowers, in use in meats or sauces; and also an orchard for all trees bearing fruit, and such shrubs as for their beauty are kept in orchards and gardens, with the ordering, planting and preserving of all these. In this work he hath not superficially handled these things, but accurately descended to the very varieties in each species, wherefore I have now and then referred my reader, addicted to these delights, to this work, especially in flowers and fruits, wherein I was loth to spend too much time, especially seeing I could adde nothing to what he had done upon that subject before."

RALPH AUSTEN, who appears to have lived and died at Oxford, hath, in his treatise of fruit trees, which he dedicates to his friend S. Hartlib, Esq. "very copiously set forth (as Wolridge observes) the high applauses, dignities, advantages, and variety of pleasures and contents, in the planting and enjoyment of fruit trees."

JOHN BONFEIL. FRANCIS AUSTIN. ANTHONY LAWRENCE.
STEPHEN BLAKE. WILLIAM HUGHES. MOSES COOKE.

FRANCIS DROPE, B. D., who died at Oxford, and whose father was Vicar of Cumner, in Berkshire. Wood, in his *Athenæ*, says "he hath written on a subject which he much delighted in, and wherein he spent much time, but which was not published till his death: A short and sure guide to the practice of raising, and ordering of fruit trees, Oxford, 1672, 12mo., a large and laudable account of which you may see in the *Phil. Trans.* No. 86, p. 10, 49."

ROBERT SHARROCK, Archdeacon of Winchester, and Rector of Bishop's Waltham, and of Horewood.

JOHN WORLIDGE. His attachment to gardens, and to whatever concerns a rural life, shines in many parts of his *Systema Horticulturæ*, as well as in the preface to his *Systema Agriculturæ*.*

* Take his description of the month of April as a specimen: "In this month your garden appears in its greatest beauty, the blossoms of the fruit-trees prognosticate the plenty of fruits for all the succeeding summer months, unless prevented by untimely frosts or blights. The bees now buz in every corner of your garden to seek for food; the birds sing in every bush, and the sweet nightingale tunes her warbling notes in your solitary walks, whilst the other birds are at their rest. The beasts of the woods look out into the

JOHN REA, the author of "Flora, Ceres, and Pomona." He dedicates the above folio, in 1665, to Lord Gerard, of Gerard's Bromley. His lordship it seems, about that time, determined to erect that noble mansion, which Plot has given us a plate of; and Rea, in this folio, enumerates those plants, fruits, and flowers, which he thinks this then-intended garden ought to be furnished with; and a small bit, or piece or parcel, of which once most sumptuous garden, Plot gives us. "Altho' (says Rea) our country cannot boast the benignity of that beautiful planet which meliorates their fruit in Italy, France, and Spain; yet, by reflection from good walks, well gravelled walks, the choice of fit kinds, we may plentifully partake the pleasure, and yearly enjoy the benefit, of many delicious fruits; as also the admiration and delight in the infinite varieties of elegant forms, various colours, and numerous kinds of noble plants, and beautiful flowers, some whereof have been heretofore handled by a renowned person of your name; but since his time, nature hath discovered many new varieties, not known to former ages, as I hope shortly will appear in your own collections, gloriously adorning your spacious garden, which I wish may correspond, both in fashion and furniture, with that noble structure to which it appertaineth. Accept then, my honoured lord, this humble offering, which possibly may live to do you service, when I am dust and ashes, and, according to my highest ambition, remain as a testimony of my sincerest gratitude for the many favours I have received from your honour,

plains, and the fishes of the deep sport themselves in the shallow waters. The air is wholesome, and the earth pleasant, beginning now to be clothed with nature's best array, exceeding all art's glory. This is the time that whets the wits of several nations to prove their own country to have been the *Garden of Eden*, or the terrestrial paradise, however it appears all the year besides. In case unseasonable weather hinders not, the pleasantness and salubrity of the air now tempts the sound to the free enjoyment of it, rather than to enjoy the pleasures of *Bacchus* in a smoaky corner."

your most accomplished lady, and that noble family from whence she is descended. I should here add my prayers for your honour's preservation, did I not reserve them for my morning sacrifice, daily to be presented to the immortal deities by him that is, your most humble and most devoted servant, John Rea."

He addresses also a long poem to Lady Gerard, on Flora inviting her to walk in this garden, in which he celebrates her "bright beauty."

Self-loved *Narcissus* if he look
 On your fair eyes, will leave the brook,
 And undeceived, soon will rue
 He ever any loved but you.
 If to the *hyacinth* you turn
 He smiles, and quite forgets to mourn.
 The enamoured *heliotrope* will run
 To your bright stars, and leave the sun.
 Our *lillies* here do make no show,
 They whiter on your bosom grow,
 And *violets* appear but stains,
 Compared with your bluer veins.
 * * * * *
 New-blown buds, all scents excelling,
 As you pass by, invite your smelling.
 * * * * *
 Mark how the glorious *tulips* rise
 In various dress, to take your eyes,
 And how the fairest and all the rest
 Strive which shall triumph on your breast.
 * * * * *
 Thus your rich beauty and rare parts
 Excel all flowers, exceed all arts.
 Live then, sweet lady, to inherit
 Your father's fortune, and his spirit,
 Your mother's face and virtuous mind.*

* A Lady Gerard is mentioned in two letters of Mr. Pope; to W. Fortescue, Esq. They have no date to them. They appear in Polwhele's

In his address to the reader he says, "I have continued my affection to this honest recreation, without companion or encouragement; and now in my old age, (wearied and weaned from other delights) find myself more happy in this retired solitude, than in all the bustles and busie imployments of my passed days."

He thus concludes his book :

——— this is all I crave,
Some gentle hand with flowers may strew my grave
And with one sprig of bays, my herse befriend,
When as my life, as now my book, doth end.

Laus Deo.

SAMUEL HARTLIB, Esq. "much esteemed by all ingenious men in those days, particularly by Milton."*

Dr. JOHN BEALE, author of that celebrated little tract, the "Hereford Orchards," and which he addresses to Mr. Hartlib.

History of Devonshire: "I have just received a note from Mrs. Blount, that she and Lady Gerard, will dine here to-day." And "Lady Gerard was to see Chiswick Gardens (as I imagined) and therefore forced to go from hence by five; it was a mortification to Mrs. Blount to go, when there was a hope of seeing you and Mrs. Fortescue." There are three more letters, without date, to Martha Blount, written from the Wells at Bristol, and from Stowe, in which Pope says, "I have no more room but to give Lady Gerard my hearty services." And "once more my services to Lady Gerard." "I desire you will write a post-letter to my man John, at what time you would have the pine apples, to send to Lady Gerard." Probably Martha Blount's Lady Gerard, was a descendant of Rea's.

* "Mr. Hartlib (says Worlidge) tells you of the benefits of orchard fruits, that they afford curious walks for pleasure, food for cattle in the spring, summer and winter, (meaning under their shadow,) fuel for the fire, shade for the heat, physick for the sick, refreshment for the sound, plenty of food for man, and that not of the worst, and drink also of the best."

So warmly does he feel that gentleman's zeal for the promotion of husbandry, and his "industrious endeavours for the benefit of all men," that he thus affectionately concludes his letter to him—"I pray the Lord to remember your diligence in the great day of his appearance in glory. Your hearty well-wisher."

In vol. 6 of the works of the Honourable Robert Boyle, are many letters from Dr. Beale. That dated Oct. 26, strongly paints his attachment to the fruits of Herefordshire, or whatever may tend to the benefit of that his native county. Mr. Boyle says of him, "There is not in life, a man in this whole island, nor on the continents beyond the seas, that could be made more universally useful to do good to all." And Mr. Gough, in his *Topography*, records the benefits he conferred on that county. Mr. Evelyn in the greatest of his works, his *Sylva*, adds to it Dr. Beale's advertisement concerning Cyder.*

* In the above tract, Dr. Beale thus breaks out in praise of the orchards of this *deep and rich* county: "From the greatest persons to the poorest cottager, all habitations are encompassed with orchards, and gardens, and in most places our hedges are enriched with rows of fruit trees, pears or apples. All our villages, and generally all our highways, (all our vales being thick set with rows of villages), are in the spring time sweetened and beautified with the blossomed trees, which continue their changeable varieties of ornament, till (in the end of autumn), they fill our garners with pleasant fruit, and our cellars with rich and winy liquors. . . . Orchards, being the pride of our county, do not only sweeten, but also purify the ambient air, which I conceive to conduce very much to the constant health and long lives for which our county hath been always famous. . . . We do commonly devise a shadowy walk from our gardens, through our orchards (which is the richest, sweetest and most embellished grove) into our coppice woods, or timber woods." Dr. Beale does not praise the whole of their land. He describes some as "starvy, chapt, and cheany, as the basest land upon the Welch mountains." He makes amends, however, for this, for he describes the nags bred on their high grounds as very different from our present hackney-coach horses; they "are airey and sinewy, full of spirits and vigour, in shape like the *barbe*, they rid ground, and gather courage and delight in their own speed."

T. LANGFORD, to his "Plain and full instructions to raise all sorts of Fruit Trees," 8vo. 1696, second edition, is prefixed a very handsome epistle from Mr. Evelyn, in which he says: "As I know nothing extant that exceeds it, so nor do I of any thing which needs be added to it."

Nor have we any portrait, perhaps, of Leonard Meager's "very loving friend, CAPTAIN GARRLE, dwelling at the great nursery between Spittlefields and Whitechapel; a very eminent and ingenious nurseryman." One may not be very desirous to discover a portrait of Meager himself, when he tells his readers, neither to "sow, plant, nor graft, or meddle with any thing relating to gardening, when the sun or moon is eclipsed, or on that day, nor when the moon is afflicted by either of the unfortunate planets, viz. Mars or Saturn.*

JOHN READ, "one of the earliest Scotch gardening writers." He wrote "The Scotch Gardener," 1683, 4to.

GEORGE LONDON and HENRY WISE, so eminent in their day, that as a contemporary says, "If the stock of their nurseries at Brompton Park, were valued at one penny a plant, the amount would exceed £40,000. Mr. Evelyn declares, that we may place the above nursery above the greatest works of that kind ever seen or heard of, either in books or travels."† Mr. London's grateful apprentice, Switzer, says, that "he was courted and caressed by all; we must hardly ever expect his

* The celebrated Quintinye says, "I solemnly declare, that after a diligent observation of the moon's changes for thirty years together, and an enquiry whether they had any influence in gardening, the affirmative of which has been so long established among us, I perceive that it was no weightier than old wives' tales."

† The Rev. John Laurence, in his Clergyman's Recreation, willingly attests their skill, integrity, and reputation, "so well established amongst the nobility and gentry."

equal, much less any one that will exceed him. In truth, they have deserved so much of the world, that 'tis but common justice to transmit their memory into ages to come." Switzer again thus adds to his affectionate and zealous record of Mr. London: "he was perfectly well skilled in fruit, which seemed to be his master-piece; and it can be no great blemish to his character, that he was not the greatest person in every thing, when 'tis surprizing to find, he could possibly know so much; so great a surprize, indeed, that we must hardly ever expect his equal, much less any one that will exceed him."

If one could obtain a resemblance of Mr. London, one hopes his picture, or his bust, may not deserve the censure of our noble poet:

What is the end of fame? 'tis but to fill
A certain portion of uncertain paper;
To have, when the original is dust,
A name, a wretched *picture*, and worse *bust*.

TIMOTHY NOURSE, whose "*Campania Fœlix*," 8vo. 1700, has prefixed to it, a very neat engraving by Vander Guche, of rural life. Mr. Nourse also published "*A Discourse upon the nature and faculties of Man, with some considerations upon the occurrences of human life.*" Printed for Jacob Tonson, at the Judge's Head, in Chancery-lane, 1686, 8vo.

JOHN JAMES, who translated Le Blond's "*Theory and Practice of Gardening, wherein is fully handled all that relates to fine gardens, commonly called Pleasure-gardens,*" cuts, 4to. 1712.

STEPHEN SWITZER, of whose private history so very little is known, but whose works show him to have been an honest, unassuming, humane, religious, most industrious, and ingenious man. His preface, and classic history of Gardening, prefixed to his "*Icknographia Rustica*," merits the perusal of every one attached to gardens; and paints in strong colours his

own devotion to that art, and which he thus concludes: "In short next to the more immediate duties of religion, 'tis in the innocency of these employs, thus doing, thus planting, dressing, and busying themselves, that all wise and intelligent persons would be found, when Death, the king of terrors, shall close their eyes, and they themselves be obliged to bid an eternal farewell to these and all other sublunary pleasures;" and he who was thus fond of breathing the sweet and fragrant air of gardens, thus expresses his own (perhaps his expiring) wish in the lines of Cowley:

Sweet shades, adieu! here let my dust remain,
Covered with flowers, and free from noise and pain.
Let evergreens the turfy tomb adorn,
And roseate dew (the glory of the morn)
My carpet deck; then let my soul possess
The happier scenes of an eternal bliss.*

* In his chapter of "Rural and extensive Gardening," he advises "trees for shades, with little walks, and purling streams, mixed and incorporated one with another; and why is not a level easy walk of gravel or sand, shaded over with trees, and running through a corn-field or pasture ground, as pleasing as the largest walk in the most magnificent garden? and why are not little gardens, and basons of water, as useful and surprising at some considerable distance from the mansion house, as they are near it? Besides as these hedge-rows, little natural coppices, large woods, corn-fields, &c. mixed one amongst another, are as delightful as the finest garden, so they are much cheaper made and still cheaper kept. And more than all, the careless and loose tresses of nature, that are easily moved by the least breath of wind, offer more to the imagination than the most delicate pyramid, or any of the longest and most elaborately clip'd espalier, that it is possible to make—places that are set off not by *nice art*, but by luxury of nature." Switzer, in his History of Gardening, says, that in Mons. de la Quintinye's "Two Voyages into England, he gained considerable friendship with several lords with whom he kept correspondence by letters till his death, and these letters, says Perrault, are all printed at London." And he afterwards says, speaking of lord Capel's garden at Kew, "the greatest advance made by him herein was the bringing over several sorts of fruits from France; and this noble lord we may suppose to be one that held for many years a correspondence with

RICHARD BRADLEY. The Encyclopædia of Gardening speaks highly of the interesting knowledge diffused through Mr. Bradley's numerous works, and gives a list of them; so does Mr. Weston in his Tracts, and Mr. Watts, in his Bib. Britt. In Mr. Bradley's "New Improvements of Planting and Gardening," he has added the whole of the scarce and valuable tract of "Herefordshire Orchards." One could wish to obtain his portrait, were it only from his pen so well painting the alluring charms of flowers: "*Primroses* and *Cowslips*, may be planted near the edges of borders, and near houses, for the sake of their pretty smell. I recommend the planting some of the common sorts that grow wild in the woods, in some of the most rural places about the house; for I think nothing can be more delightful, than to see great numbers of these flowers, accompanied with *Violets*, growing under the hedges, avenues of trees, and wilderness works. *Violets*, besides their beauty, perfume the air with a most delightful odour."*

Mons. de la Quintinye." If such a correspondence was ever printed, it must be worth perusal, when one considers who Mons. de la Quintinye was. The Nouveau Dict. Hist. thus speaks of him:

"Il vint à Paris se faire recevoir avocat. Une éloquence naturelle, cultivée avec soin, le fit briller dans le Barreau, et lui consià l'estime des premiers magistrats. Quoi qu'il eût peu de temps dont il pût disposer, il en trouvoit néanmoins suffisamment pour satisfaire la passion qu'il avoit pour l'agriculture. Il augmenta ses connoissances sur le jardinage, dans un voyage qu'il fit en Italie. De retour à Paris, il se livra tout entier à l'agriculture, et fit un grand nombre d'expériences curieuses et utiles. Le grand Prince de Condé, qui aimoit l'agriculture, prenoit une extrême plaisir à s'entre tenir avec lui; et Charles II. Roi d'Angleterre lui offrit une pension considérable pour l'attacher à la culture de ses Jardins, mais il refusa ses offres avantageuses par l'amour qu'il avoit pour sa patrie, et trouva en France les recompenses due à son mérite. On a de lui un excellent livre, intitulé 'Instructions pour les Jardins Fruitiers et Potagers, Paris, 1725, 2 tom. 4to.' et plusieurs Lettres sur la même matière."

* The dew or pearly drops that one sees in a morning on cowslips, reminds one of what is said of Mignon: "Ses outrages sont précieux par l'art avec le quel il représentoit les fleurs dans tout leur éclat, et les fruits

SAMUEL COLLINS, Esq., author of "Paradise Retrieved."

CHARLES EVELYN, Esq., son of John Evelyn. He translated Rapin, and was author of "The Lady's Recreation, or the third and last part of Gardening improved," 8vo. 1717.

HENRY STEVENSON, of East Retford, published "The Young Gardener's Director," 1716, 8vo. He has introduced Mr. Evelyn's advice as to having salads in each month. There is a neat cut of flower-knots, and the frontispiece exhibits a curious old garden.*

THOMAS FAIRCHILD, whose garden and vineyard at Hoxton, Bradley mentions in high terms, in numberless pages of his many works. Mr. Fairchild left funds for a botanical sermon to be delivered annually at St. Leonard Shoreditch, on each Whitsun Tuesday; "On the wonderful works of God in the creation, or on the certainty of the resurrection of the dead, proved by the certain changes of the animal and vegetable parts of the creation." Mr. Ellis, in his History of Shoreditch, gives us much information as to this bequest; in which the handsome conduct of Dr. Deanne, a former vicar, is not the least interesting. Three of these sermons are in the second volume of "Thirty Sermons on moral and religious subjects, by the Rev. W. Jones," 2 vols. 8vo. 1790.

avec toute leur fraîcheur. La rosée et les gouttes d'eau qu'elle répand sur les fleurs, sont si bien imitées dans ses tableaux, qu'on est tenté d'y porter la main." It is said also that in the works of Van-Huysum, "le velouté des fruits, l'éclat des fleurs, le transparent de la rosée, tout enchante dans les tableaux de ce peintre admirable."

* In the preface he says, "not to mention the profit to a family, nothing conduces more to a man's health, especially to one that lives a sedentary life. If these observations and experiments I have made in gardening, be of use to any by drawing him to a way of diversion that will preserve his health, and perhaps put him upon a meditation on the great works of the creation, let him give the Creator the praise."

JOHN COWEL, appears to have been a noted gardener at Hoxton, about 1729. He was the author of the "Curious and Profitable Gardener."

GEORGE RICKETS, of Hoxton, was much noted about 1668 and 1689. Rea, in his *Flora*, says of him: "Mr. Rickets, of Hogsden, often remembred, the best and most faithful florist now about London." Worlidge thus speaks of him: "he hath the greatest variety of the choicest apples, pears, cherries, plums apricots, peaches, malacolones, nectorines, figgs, vines, currans, gooseberries, rasberries, mulberries, medlars, walnuts, nuts, filberts, chesnuts, &c. that any man hath, and can give the best account of their natures and excellencies." And again he says: "The whole nation is obliged to the industry of the ingenious Mr. George Rickets; gardner at Hoxton or Hogsdon without Bishopsgate, near London, at the sign of the Hand there; who can furnish any planter with all or most of the fruit trees before mentioned, having been for many years a most laborious and industrious collector of the best species of all sorts of fruit from foreign parts. And hath also the richest and most complete collection of all the great variety of flower-bearing-trees and shrubs in this kingdom. That there is not a day in the year, but the trees, as well as the most humble plants, do there yield ornaments for Flora; with all sorts of curious and pleasant winter-greens, that seemed to perpetuate the spring and summer, from the most humble myrtle, to the very true cedar of Libanus. Not without infinite variety of tulips, auriculaes, anemones, gilly-flowers, and all other sorts of pleasant and delicate flowers, that he may be truly said to be the master-flowrist of England; and is ready to furnish any ingenious person with any of his choicest plants."

BATTY LANGLEY, born at Twickenham, where he resided, was the author of "Pomona," and of "New Principles of

Gardening, or the laying out and planting parterres, groves, wildernesses, labyrinths, avenues, parks, &c." cuts, 1728, 4to.

REV. FRANCIS COVENTRY, who wrote an admirable paper in the *World*, (No. 15,) on the absurd novelties introduced in gardens.

JAMES JUSTICE, Esq. The Encyclopædia of Gardening, calls his book "an original and truly valuable work;" and in page 87, and 1104, gives some interesting particulars of this gentleman's passion for gardening."

REV. WILLIAM GILPIN, who, as Mr. Dallaway observes, "possesses unquestionably the happy faculty to paint with words."

JOHN GIBSON, M.D. author of the *Fruit Gardener*, to which he has prefixed a preface, on the fruit-gardens of the ancients.

HUGH STAFFORD, Esq. of Pynes, in Dorsetshire, who published in 1753, "A Treatise on Cyder-making, with a Catalogue of Cyder-apples of character; to which is prefixed a Dissertation on Cyder, and Cyder-fruit."

RICHARD WESTON, Esq. an amateur gardener, who has given at the end of his "Tracts on practical Agriculture, and Gardening," 1769, 8vo. a Catalogue of English authors on Agriculture, Gardening, &c."*

* Mr. Weston, in his introduction to these tracts, seems to have pleasure in recording the following anecdote of La Quintinye, from Harte's Essay. "The famous La Quintinie, director of the royal gardens in France, obtained from Louis XIV. an abbacy for his son, in one of the remote provinces; and going soon afterwards to make the abbot a visit, (who was not then settled in his apartments) he was entertained and lodged by a neigh-

GEORGE MASON, Esq. The best edition of his "Essay on Design in Gardening," appears to have been that of 1795, in 8vo. Two Appendixes were published in 1798. In Mr. Nichols's 4th. volume of Illustrations of the Literary History of the Eighteenth Century, are some particulars of Mr. Mason. He published a Glossary to Hoccleve, an Answer to Thomas Paine, the Life of Lord Howe, a Supplement to Johnson's Dictionary: in the ill-tempered preface to which, he thus strangely speaks of that Dictionary: "this muddiness of intellect sadly besmears and defaces almost every page of the composition."

THOMAS WHATELEY, Esq. on whose "Observations on Modern Gardening," the Encyclopædia of Gardening (that most comprehensive assemblage of every thing delightful and curious in this art,) observes, "It is remarkable, that so little is known of a writer, the beauty of whose style, and the justness of whose taste, are universally acknowledged." And the same work further observes, that "its style has been pronounced by Ensor, inimitable, and the descriptions with which his investigations are accompanied, have been largely copied, and amply praised by Alison, in his work on taste.

bouring gentleman with great friendliness and hospitality La Quintinie, as was natural, soon examined the gardens of his host; he found the situation beautiful, and the soil excellent; but every thing was rude, savage and neglected: nature had done much, art nothing. The guest, delighted with his friendly reception, took leave with regret, and some months after, sent one of the king's gardeners, and four under gardeners, to the gentleman, with strict command to accept of no gratuity. They took possession of his little inclosure the moment they arrived, and having digged it many times over, they manured, replanted it, and left one of their number behind them, as a settled servant in the family. This young man was soon solicited to assist the neighbourhood, and filled their kitchen gardens and fruit gardens with the *best* productions of every kind, which are preserved and propagated to this very hour."

The book was soon translated into the continental languages, and is judiciously praised in the *Mercure de France*, *Journal Encyclopedique*, and Weiland's *Journal*. G. Mason alone dissents from the general opinion, enlarging on the very few faults or peculiarities which are to be found in the book. Wheatley, or Whately (for so little is known of this eminent man, that we have never been able to ascertain satisfactorily the orthography of his name,) was proprietor of Nonsuch Park, in Surrey; and was secretary to the Earl of Suffolk. He published only this work, soon after which he died. After his death, some remarks on Shakspeare, from his pen, were published in a small 12mo." A second edition was published in 1808, by Parsons, Oxford; or Rivington, St. Pauls; in which the advertisement to the reader informs us, that "the respectable author intended to have gone through eight or ten of the principal characters of Shakspeare, but suspended his design, in order to finish his *Observations on Modern Gardening*, first published in the year 1770; immediately after which time, *he was engaged in such an active scene of public life*, as left him but little leisure to attend to the *Belles Lettres*; and in the year 1772 he died."*

JOSEPH HEELEY, Esq. author of *Letters on the Beauties of Hagley, Envil, and the Leasowes*.

JAMES ANDERSON, editor of the *Bee*, *Recreations in Agriculture, &c.*

* I know not whether Milton's portrait should have been here noticed: In a note to the eloquent, the talented, and graceful "Discours d'Installation prononcé par M. le Vicomte H. de Thury, président de la Société d'Horticulture de Paris," it is beautifully observed, that "Personne n'a mieux décrit ce délicieux jardin que Milton. Les Anglais regardent comme le type de tous les jardins paysagers, et pittoresques, la description que fait Milton du jardin d'Eden, et qui atteste que ce sublime génie étoit également poëte, peintre et paysagiste."

WILLIAM SPEECHLY. He wrote on the culture of the pineapple, and on that of the vine, with new hints on the formation of vineyards in England; and he also wrote *Practical Hints* on domestic and rural Economy.

CHARLES BRYANT, author of the *Flora Dietetica*, and of a *Dictionary of Ornamental Trees, Shrubs, and Plants*.

WILLIAM MARSHALL, Esq. who, in his “*Planting and Rural Ornament*,” has very properly transcribed the whole of that masterly production of Mr. Walpole’s pen, his *History of the modern taste in Gardening*.

WALTER NICHOL, whom the *Encyclopædia of Gardening* informs us, “in the year 1810, undertook an extensive journey through England, for the purpose of visiting the principal seats and plantations, with a view, on his return, to compose the *Planter’s Calendar*. This work had scarcely commenced, when he was seized with an illness which carried him off suddenly, in March 1811,”

Mr. BATES, the celebrated and ancient horticulturist of High Wickham, who died there about twenty years ago, at the great age of 89.

JAMES DICKSON, who established the well-known seed and herb shop in Covent-garden, and died at the age of 86, a few years ago, and who appears to have been very much esteemed.*

* Reflecting on the great age of these two last persons, reminds me of what a “*Journal Encyclopédique*” said of Lestiboudois, another horticulturist and botanist, who died at Lille at the age of 90, and who (for even almost in our ashes *live their wonted fires*) gave lectures in the very last year of his life. “When he had (says an ancient friend of his) but few hours more to live, he ordered snow drops, violets, and crocuses to be brought

Of the following persons we *have* Portraits :

LEONARD MASCALL's portrait appears at the bottom of the curious title-page to his "Government of Cattle," 4to. and is *scarce*. He published in 1572, "The new art of Planting and Grafting."

GERARDE's portrait (a fine one) is prefixed to his own edition of his Herbal. Two coats of arms are at the bottom. No painter, or engraver's name, except the initials W. R. intertwined, which I suppose are those of W. Rogers, the engraver. There is another good head of Gerarde, in the title-page to Johnson's edition. A portrait, in oil, of Gerarde, was sold by Mr. Christie, November 11, 1826.

WALTER BLYTHE's whole length portrait (exhibiting a pensive and penetrating aspect) is prefixed to his "English Im-

to his bed, and compared them with the figures in Tournefort. His whole existence had been consecrated to the good of the public, and to the alleviation of misery; thus he looked forward to his dissolution with a tranquillity of soul that can only result from a life of rectitude; he never acquired a fortune; and left no other inheritance to his children, but integrity and virtue."

Perhaps it may gratify those who seek for health, by their attachment to gardens, to note the age, that some of our English horticulturists have attained to :

Tradescant, the father, was an old man when his book was published Sir Thomas Browne, died at 77, Evelyn, at 86, Dr. Beale, at 80, Bobart the father, ^{was} at 81, Collinson, at 75, Bishop Compton, at 81, Bridgman, at an advanced age, James Knowlton, gardener to Lord Burlington, at 90, Miller, at 80, James Lee, at an advanced age, Lord Kames, at 86, Abercrombie, at 80, the Rev. Mr. Gilpin, at 80, Duncan, a gardener, upwards of 90, the father of Mr. Davey, now a florist, in King's Road, upwards of 90, Hunter, who published *Sylva*, at 86, Speechly, at an advanced age, and Sir Joseph Banks, at 77.

when his fine port. was taken,

prover, Improved;" and which work the *Encyclopædia* of Gardening, terms "an original and incomparable work for the time." Dr. Beale calls him "honest captain Blythe."

GERVASE MARKHAM's portrait is prefixed to his "Perfect Horseman," 8vo. It is re-engraved for Richardson's portraits to Grainger. Markham appears to have been a good soldier, as well as a good scholar. He published "The Country House-Wife's Garden." He wrote Herod and Antipater, a tragedy. Langbaine speaks much in his praise, and seemingly not without reason. He translated Leibault's *Maison rustique*, in 1616. He published many books on husbandry, on fowling, on angling, on military discipline, on horsemanship. Many of their titles are enumerated in Weston's tracts on agriculture, and gardening, and they appear all the more fully stated in Watt's *Bibl. Brit.**

* I subjoin a few extracts from the first book of his *English Husbandman*, 4to. 1635: "A garden is so profitable, necessary, and such an ornament and grace to every house and housekeeper, that the dwelling place is lame and maimed if it want that goodly limbe, and beauty.

"I do not wonder either at the worke of Art, or Nature, when I behold in a goodly, rich and fertill soyle, a Garden adorned with all the delights and delicacies which are within man's understanding, because the naturall goodnesse of the earth (which not enduring to bee idle) will bring forth whatsoever is cast into her: but when I behold upon a barren, dry, and dejected earth, such as the Peake-hills, where a man may behold snow all Summer, or on the East-mores, whose best hearbage is nothing but mosse, and iron stone; in such a place, I say, to behold a delicate, rich, and fruitful Garden, it shewes great worthinesse in the owner, and infinite art and industry in the workeman, and makes mee both admire and love the begetters of such excellencies."

And again: "For the situation of the garden-plot for pleasure, you shall understand, that it must ever bee placed so neare unto the dwelling-house as it is possible, both because the eye of the owner may be a guard and support from inconveniencies, as also that the especial roomes and prospects of the house may be adorned, perfumed, and enriched with the delicate pro-

PARKINSON's excellent portrait, by Marshall, appears in the title-page to his *Theatrum*, in 1641. Some one *may* now possess the original. Dr. Pultney speaks highly of his *Theatrum*. In his *Paradisus*, 1635, there is a very scurvy engraving of his healthy, and hearty-looking old countenance. In this cut, which is on wood, the graver (Christopher Switzer, I believe,) does not seem to have had "a strife with nature to outdo the life."

portions, odoriferous smells, and wholesome airs which shall ascend and vaporate from the same."

He then gives a variety of cuts of knots and mazes, and labyrinths, of which he observes, that "many other adornations and beautifyings there are, which belong to the setting forth of a curious garden, but for as much as none are more rare or more esteemed than these I have set down, being the best ornaments of the best gardens of this kingdome, I think them tastes sufficient, for every husbandman or other of better quality, which delighteth in the beauty, and well trimming of his ground." He thus remarks: "as in the composition of a delicate woman the grace of her cheek is the mixture of red and white, the wonder of her eye blacke and white, and the beauty of her hand blew and white, any of which is not said to be beautifull if it consist of single or simple colours: and so in these walkes or alleyes the all greene, nor the all yellow cannot be said to bee most beautifull, but the greene and yellow, (that is to say the untroade grasse, and the well knit gravell) being equally mixt, give the eye both luster and delight beyond all comparison."

His description of the following flower is singular: "*The Crowne Emperiall*, is of all flowers both forraigne and home bred the delicatest, and strangest: it hath the true shape of an imperiall crowne, and will be of divers colours, according to the art of the gardener. In the midst of the flower you shall see a round pearle stand, in proportion, colour, and orientnesse, like a true naturall pearle, only it is of a soft liquid substance: this pearle if you shake the flower never so violently will not fall off, neyther if you let it continue never so long, will it eyther encrease or diminish in the bignesse, but remaineth all one: yet if with your finger you take, and wipe it away, in less than an hour after you shall have another arise in the same place, and of the same bignesse. This pearle if you taste it upon your tongue, is pleasant, and sweet like honey: this flower when the sun ariseth, you shall see it looke directly to the east, with

Hollar's striking portraits of the Tradescants, are well-known. On their tomb at Lambeth, the following lines form part of the inscription :

These famous Antiquarians, that had been
Both Gardeners to the rose and lilly Queen,
Transplanted now themselves, sleep here; and when
Angels shall with their trumpets waken men,
And fire shall purge the world, these hence shall rise,
And change this Garden, for a Paradise.

In the Ashmolean Museum, is a portrait of the SON, *in his garden*, with a spade in his hand.

Mr. DALLAWAY, in his *Anecdotes of the Arts*, mentions the following portrait of Sir Thomas Browne. "At Devonshire-house, is a family groupe, by Dobson, of Sir Thomas Browne. He is smiling with the utmost complacency upon his children,

the stalk bent lowe thereunto, and as the sunne ariseth higher and higher, so the flower will likewise ascend, and when the sunne is come into the meridian or noone poynt, which is directly over it, then will it stand upright upon the stalke, and looke directly upward, and as the sunne declineth, so will it likewise decline, and at the sunne setting look directly to the west only."

His mention of another flower is attractive: "Now for your *Wall Gilliflower*, it delighteth in hard rubbish, limy, and stony grounds, whence it commeth they covet most to grow upon walls, pavements, and such like barraine places. It may be sown in any moneth or season, for it is a seed of that hardness, that it makes no difference betwixt winter, and summer, but will flourish in both equally, and beareth his flowers all the yeere, whence it comes that the husbandman preserves it most in his *bee-garden*, for it is *wondrous sweet*, and affordeth much honey. It would be sown in very small quantity, for after it hath once taken roote, it will naturally of itself overspread much ground, and hardly ever after be rooted out. It is of itselfe of so exceeding a strong, and *sweet smell*, that it cannot be forced to take any other, and therefore is ever preserved in its owne nature."

who surround him." His portrait is also prefixed to his works. He died at Norwich in 1686, aged 77. Evelyn, in 1671, mentions Sir Thomas Browne's garden at Norwich, as containing a paradise of varieties, and the gardens of all the inhabitants, as full of excellent flowers. Switzer says: "The noble elegance of his style has since induced many to read his works, (of which, that of *Cyrus's Gardens*, is some of the brightest,) though they have had little inclination to the practice of gardening itself. There remains nothing that I have heard of his putting gardening actually into practice himself; but some of his last works being observations on several scarce plants mentioned in Scripture; and of Garlands and Coronary garden plants and flowers, 'tis reasonable to suppose he did; and the love he had so early and late discovered toward it, was completed in the delightful practice thereof."

The portrait of Rose, head gardener to the Lord Essex, at Essex-house, in the Strand, (who sent him to study the celebrated beauties of Versailles,) and afterwards to Charles II. at the royal gardens in St. James's Park, may be seen in the oil painting at Kensington, where he is presenting a pine to his majesty, and which has lately been engraved. He was the author of "The English Vineyard Vindicated, and the way of making wine in France." First printed with Evelyn's French Gardener. Switzer thus speaks of him: "He was esteemed to be the best of his profession in those days, and ought to be remembered for the encouragement he gave to a servant of his that has since made the greatest figure that ever yet any gardener did, I mean Mr. London. Mr. Rose may be well ranked amongst the greatest virtuoso's of that time, (now dead), who were all well pleased to accept of his company while living."

SAMUEL GILBERT's portrait is prefixed to his "*Florist's Vade*

Mecum," 12mo. In his "Gardener's Almanack," is a particular description of the roses cultivated in the English gardens at that period. He was the author of "Fons Sanitatis, or the healing spring at Willowbridge Wells." He was son-in-law to John Rea.

JACOB BOBART the elder, is an admirable portrait by D. Loggan, taken at his age of 81, and engraved by Burghers. Grainger says it is extremely scarce. Beneath the head, which is dated 1675, is this distich:

*Thou German prince of plants, each year to thee,
Thousands of subjects grant a subsidy.*

Richardson re-engraved this, among his portraits to Grainger. Grainger mentions also a whole length of Bobart, in a garden, dog, goat, &c. 4to.

WILLIAM FLEETWOOD, successively bishop of St. Asaph and Ely, and who died in 1723, was author of "Curiosities of Nature and Art in Husbandry and Gardening," 8vo. His portrait is prefixed to his "Sermons on the Relative Duties," 8vo. 1716. He was incontestibly the best preacher in his time. Dr. Doddridge calls him "silver tongued." Dr. Drake, in the third volume of his Essays to illustrate the Tatler, Spectator and Guardian, has some interesting pages respecting him. His benevolent heart and exemplary life, added great effect to his persuasive eloquence in the pulpit. "His sermons (says Lempriere), and divinity tracts, were widely circulated; but the firmness of his opinions drew upon him the censure of the house of commons. His preface to his sermons on the deaths of Mary, of the Duke of Gloucester, and of William, and on the accession of Anne, gave such offence to the ministry, that the book was burnt publicly in 1712, but it was more universally read, and even appeared in the Spectator, No. 384." As

to this burning, Dr. Johnson remarked, that fire is a conclusive but not a convincing argument; it will certainly destroy any book, but it refutes none.

REV. JOHN LAURENCE, published "The Clergyman's Recreation, shewing the pleasure and profit of the art of gardening." He also published a poem, called "Paradise Regained, or the art of Gardening." I find in an advertisement of 1712, that the sixth edition of "The Clergyman's Recreation" has "the effigies of the author engraved by Vertue." I have seen eight copies of this sixth edition, and in neither of them has this portrait been. No doubt the collecting to form Grainger's, has robbed each copy of its portrait. The lately deceased Mr. Nichols, in the fourth volume of his Literary Anecdotes, has given a list of all his works, and has also preserved a few particulars respecting him. A list of his works may also be seen in Watts's Bibl. Brit. The Encyclopædia of Gardening, informs us that he was "of a hospitable and benevolent disposition, and taking great pleasure in presenting a rich dessert of fruit to his friends, and considered gardening as a recreation particularly suitable for a clergyman."*

PHILIP MILLER, who died at the age of eighty, was emphatically styled by foreigners *hortulanorum princeps*. Switzer bears testimony to his "usual generosity, openness, and freedom." Professor Martyn says, "he accumulated no wealth

* Mr. Laurence thus enforces the pleasures of a garden, to his own order: "to make them happy by loving an innocent diversion, the amusements of a garden being not only most delightful to those that love them, but most wholesome to those that use them. A good man knows how to recapitulate all his pleasures in a devout lifting up of his hands, his eyes and his heart, to the great and bountiful author of nature, who gives beauty, relish, and success to all our honest labours." His pen likewise (at p. 18, second part) well paints "with soft and tempting colours" the ex-

from his respectable connection with the great, or from the numerous editions of his works. He was of a disposition too generous, and too careless of money, to become rich, and in all his transactions observed more attention to integrity and honest fame, than to any pecuniary advantages." There is a finely engraved portrait of Mr. Miller, by Maillet, prefixed to the "Dictionnaire des Jardiniers, de Philipe Miller, traduit de l'Anglois," en 8 tom. 4to. Paris, 1785.

The REV. WILLIAM HANBURY, the intimate friend of Churchill and of Lloyd, in his singular "History of the Charitable Foundations at Church Langton," (and which exhibits his own benevolent heart, and great love for planting and gardening) mentions at page 185, a full-length portrait of himself. Had there been any other portrait of him, it is likely Mr. Nichols would have mentioned it in his Leicestershire, for that gentleman, as well as Joseph Cradock, Esq. (both of whom are lately deceased), would have been most likely to have known, if any other portrait of this zealous planter did exist; so would Dr. Thomas Warton.

JOHN ABERCROMBIE's manly and expressive countenance is best given in the portrait prefixed to Debrett's edition, 2 vols. 8vo. He is also well drawn at full-length at his age of seventy-two in the sixteenth edition, printed in 1800. Mr. Loudon's Encyclopædia of Gardening, after giving some interesting points

treme beauty of our fruit-trees when clothed with their different coloured blossoms; but, above all, he deserves our respect for his devout, philosophic, and dignified recommendation of the pleasures of a garden, in the preface to his second part; for as he afterwards observes, "the more we search, the more we still discover, of the divine beauty and goodness of mankind." This worthy clergyman might have applied to the delights of a garden, the sacred words of scripture: "her ways are ways of pleasantness, and all her paths are peace."

of his history, thus concludes: "In the spring of 1806, being in his eightieth year, he met with a severe fall, by which he broke the upper part of his thigh bone. This accident, which happened to him on the 15th of April, terminated in his death. After lying during the interval in a very weak exhausted state, without much pain, he expired in the night, between April and May, as St. Paul's church struck twelve. He was lamented by all who knew him, as cheerful, harmless, and upright." One of his biographers thus relates of him: "Abercrombie from a fall down stairs in the dark, died at the age of eighty, and was buried at St. Pancras. He was present at the famous battle of Preston Pans, which was fought close to his father's garden walls. For the last twenty years of his life he lived chiefly on tea, using it three times a-day: his pipe was his first companion in the morning, and last at night. He never remembered to have taken a dose of physic in his life, prior to his last fatal accident, nor of having a day's illness but once." A list of his works appears in Watts's *Bibl. Brit.*

JOSEPH CRADOCK, Esq. whose "Village Memoirs" display his fine taste in landscape gardening. This feeling and generous minded man, died in 1826, at the great age of eighty-five. His portrait (a profile shade), taken a month only before his death, has been preserved for us by Mr. Nichols, in his "Literary Memoirs" of Mr. Cradock, in two vols. This classical scholar and polished gentleman, who had (as a correspondent observes in the *Gentleman's Magazine* for January 1827) "the habit of enlivening and embellishing every thing which he said with a certain lightning of eye and honied tone of voice," shone in the first literary circles, and ranked as his intimate and valued friends (among many other amiable and enlightened persons), David Garrick, and Warburton, Hurd, Johnson, Goldsmith, Percy, and Parr. It was to Mr. Cradock, that Dr. Farmer addressed his unanswerable "Essay on the Learning

of Shakspeare." When in Leicestershire, " he was respected by people of all parties for his worth, and idolized by the poor for his benevolence." This honest and honourable man, depicted his own mind in the concluding part of his inscription, for the banks of the lake he formed in his romantic and picturesque grounds, in that county :

*Here on the bank Pomona's blossoms glow,
And finny myriads sparkle from below ;
Here let the mind at peaceful anchor rest,
And heaven's own sunshine cheer the guiltless breast.*

Is there no means of discovering some portrait that may have been taken of him in his prime of life, when his piercing eye and intelligent countenance so much resembled Mr. Garrick's? In 1773 Mr. Cradock partly took his " Zobeide," from an unfinished tragedy by Voltaire. On sending a copy to Ferney, the enlightened veteran thus concluded his answer : " You have done too much honour to an old sick man of eighty. I am, with the most sincere esteem and gratitude,

" Sir, your obedient servant,

" VOLTAIRE."

I cannot refrain from adding a short extract from the above magazine, as it brings to one's memory, another much esteemed and most worthy man :

" Here, perhaps, it may be allowable to allude to the sincere attachment between Mr. Cradock, and his old friend Mr. Nichols. For very many years Mr. Nichols had been accustomed to pay Mr. Cradock an annual visit at Gumley Hall; but on Mr. Cradock's settling in London, the intercourse became incessant, and we doubt not that the daily correspondence which took place between them, contributed to cheer the latter days of these two veterans in literature. They had both of them in early life enjoyed the flattering distinction of an in-

timacy with the same eminent characters ; and to hear the different anecdotes elicited in their animated conversations respecting Johnson and others, was indeed an intellectual treat of no ordinary description. Mr. Cradock and Mr. Nichols possessed a similarity in taste and judgment. They were both endowed with peculiar quickness of comprehension, and with powers and accuracy of memory rarely equalled.*"

The following portraits are all well known : viz. those of the Lord Chancellor Bacon: but in Mr. Montagu's late edition of his works, a new or juvenile portrait is added, namely, a most beautiful miniature of him at his age of eighteen, by Hilyard, of whom Dr. Donne said,

——— *a hand or eye*
By Hilyard drawn, is worth a history
By a worse painter. †

* Since part of the above sheets went to press, I have seen Mr. J. B. Nichols's completed edition of the "Literary and Miscellaneous Memoirs of Joseph Cradock, Esq." in 4 vols. 8vo. 1828. The first volume is ornamented with a miniature portrait of Mr. Cradock, in the twenty-second year of his age, taken by Hone in 1764. This portrait exhibits just such features as one would wish Mr. Cradock then to have possessed.

† Ben Jonson, in his *Discourses*, gives the following eulogy on this illustrious author : "No member of his speech but consisted of his own graces. His hearers could not cough or look aside from him without loss. He commanded where he spoke, and had his judges angry and pleased at his devotion : no man had their affections more in his power ; the fear of every man that heard him was, lest he should make an end." And what Clement VIII. applied to the eight books of Hooker's Ecclesiastical Polity, may well apply to the writings of Bacon : "there is no learning that this man hath not searched into. His books will get reverence by age, for there is in them such seeds of eternity, that they will continue till the last fire shall devour all learning."

The reader will be gratified by inspecting the second volume of Mr. Malone's publication of Aubrey's Letters, in the Bodleian Library, as well

EVELYN, whose portrait by Nanteuil, and by Kneller, are well engraved in Mr. Bray's *Memoirs*.*—COWLEY, particularly his portrait in Bishop Hurd's edition.—CHARLES COTTON, "whose devoted attachment to Izaak Walton, forms the best evidence we have of his naturally amiable disposition," and whose portrait is so finely engraved in Mr. Major's illustrated and most attractive editions of the *Angler*.—SIR WILLIAM TEMPLE, particularly Vanderbanc's engraving, from Sir P. Lely; Vertue's engraving in the folio edition of 1740, from Sir P. Lely, is also fine; his portrait is also extremely neatly engraved in the second volume of the late Mr. Nichols's *Collection of Poems*.—LOCKE, who at the request of the Earl of Shaftesbury, wrote "*Observations on the Growth and Culture of Vines*," &c.—ADDISON.—POPE.†—KENT (in Mr. Dallaway's rich edition of the *Anecdotes of Painting*).‡—KAMES.—SIR JOHN HILL.—

as the richly decorated and entertaining *Beauties of England and Wales*, and Pennant's *Tour from Chester to London*, for some curious notices of the ancient mansion, garden and orchard at Gorhambury.

* The following remark is from the *Quarterly Review*, in its review of Mr. Bray's *Memoirs of Evelyn*, in 1818: "At four years old he was taught to read by the parish school-master, whose school was over the church porch; and 'at six his picture was drawn in oil by one Chantrel, no ill painter.' If this portrait, as is not unlikely, be preserved in the family, it should have been engraved for the present work; it would have been very interesting to compare the countenance of such a person, in childhood, in the flower of years, when his head was engraved by Nanteuil, and in ripe old age, when he sat to Sir G. Kneller."

† Lord Orrery speaks thus of Mr. Pope: "his manners were delicate, easy and engaging; he treated his friends with a politeness that charmed, and a generosity that was much to his honour. Every guest was made happy within his doors; pleasure dwelt under his roof, and elegance presided at his table."

‡ "Kent (says Mr. Walpole) saw that all nature was a garden, and was born with a genius to strike out a great system, dealing in none but the colours of nature, and catching its most favourable features." And again he calls him "the inventor of an art that realizes painting and improves

SHENSTONE.*—WILLIAM MASON, a most impressive portrait by his friend Sir Joshua Reynolds.—HORACE WALPOLE (both in Mr. Dallaway's edition of the *Anecdotes*, and among Mr. Cadell's *Contemporary Portraits*, by Dance).—DR. DARWIN, a fine portrait in Thornton's *Botany*, and PROFESSOR MARTYN'S, in the same superb work.—WILLIAM FORSYTH.—R. P. KNIGHT.—HUMPHRY REPTON.—SIR JOSEPH BANKS, and JAMES LEE.

That of BRIDGMAN (an expressive, kind-hearted, hale countenance) and that of LAUNCELOT BROWNE, were private plates.†

nature : Mahomet imagined an elysium, but Kent created many." The poet Mason speaks highly of him, and the greatest of all authorities tells us, that Kent and Nature both vied for Pelham's love.

Mr. Pope, as well as Kent, Mr. Walpole, and Mr. Mason, would each of them have read with high approbation the following remark of Mr. Uvedale Price : "the noble and varied works of the eminent painters of every age and every country, and those of their supreme mistress, Nature, should be the great models of imitation."

* Mr. Mason thus speaks of Shenstone :

——— "Nor thou
Shalt pass without thy meed, thou son of peace,
Who knew'st perchance to harmonize thy shades
Still softer than thy song ; yet was that song
Nor rude nor unharmonious, when attuned
To pastoral plaint, or tales of slighted love."

And Mr. Whateley pays his memory the following tribute : "An allusion to the ideas of pastoral poetry evidently enters into the design of the *Leasowes*, where they appear so lovely as to endear the memory of their author, and justify the reputation of Mr. Shenstone, who inhabited, made and directed that celebrated place. It is a perfect picture of his mind, simple, elegant and amiable, and will always suggest a doubt whether the spot inspired his verses, or whether in the scenes which he formed, he only realized the pastoral images which abound in his songs."

† In the church of Fen-Staunton, Huntingdonshire, is the following epitaph on Launcelot Browne, Esq. by Mr. Mason :

Ye sons of elegance, who truly taste
The simple charms which genuine art supplies,

I would have mentioned the portrait of the late Mr. WILLIAM CURTIS, but he was a botanist, and not a writer on gardening. I cannot refrain, however, from quoting the lines I lately copied from his grave-stone in Battersea church-yard :

*While living herbs shall spring profusely wild,
Or gardens cherish all that's sweet and gay,
So long thy works shall please, dear nature's child,
So long thy memory suffer no decay.*

In the above list, or enumeration, I have stated that we have no portrait of the author of "Pomona." At p. 14 I had overlooked his portrait, which Bromley mentions, being one in metz. 4to. 1741, with the name of Canirtham as the engraver or print-seller.

If one could discover a portrait of either of the six first authors mentioned in the foregoing list, one might, I think, inscribe under each of such portraits, these verses :

*Ce pourtrait et maint liure
Par le peintre et l'escrit,
Feron reuoir et viure
Ta face et ton esprit.*

They are inscribed under an ancient portrait, done in 1575, which Mr. Dibdin has preserved in his account of Caen, and which he thus introduces: "As we love to be made acquainted with the *persons* of those from whom we have received instruction and pleasure, so take, gentle reader, a representation of the portrait of Bourgueville."

*Come from the sylvan scenes his genius drew,
And offer here your tributary sighs.
But know, that more than genius slumbers here,
Virtues were his, that art's best powers transcend,
Come ye superior train ! who these revere,
And weep the christian, husband, father, friend.*

Mr. Walpole too, pays Mr. Browne this elegant compliment: "Did living artists come within my plan, I should be glad to do justice to Mr. Browne ; but he may be a gainer by being reserved for some abler pen."

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